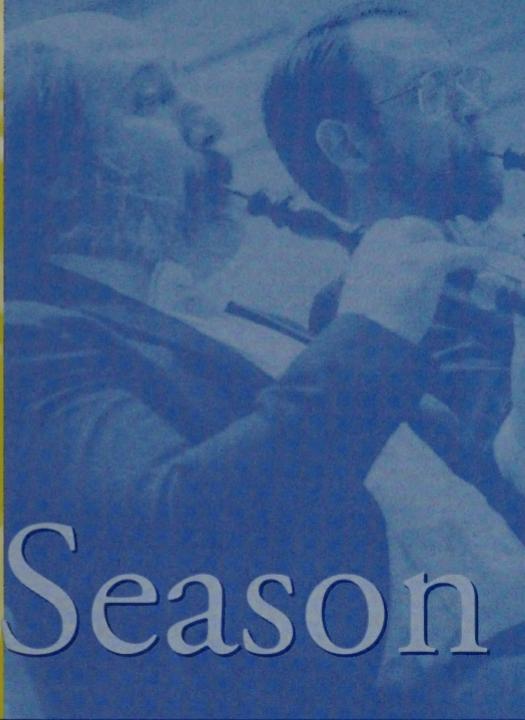


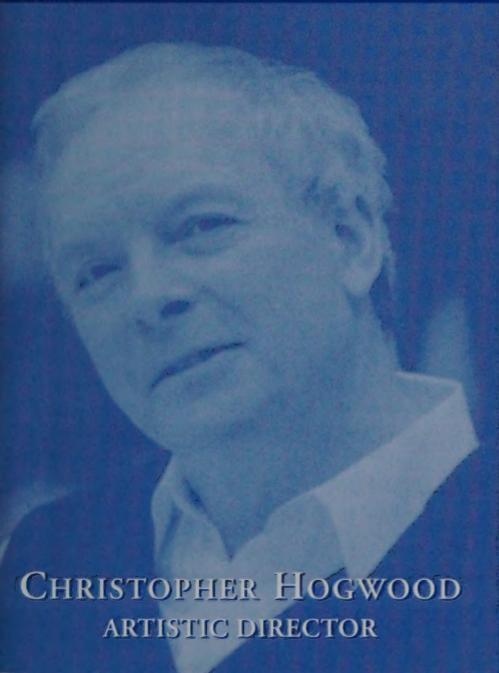
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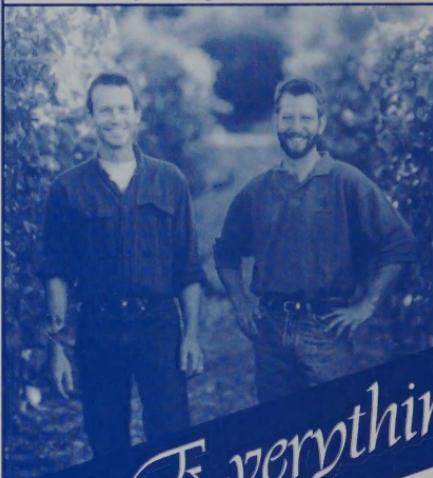


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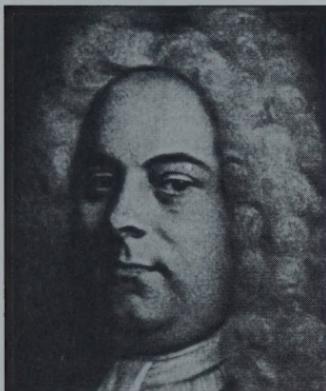


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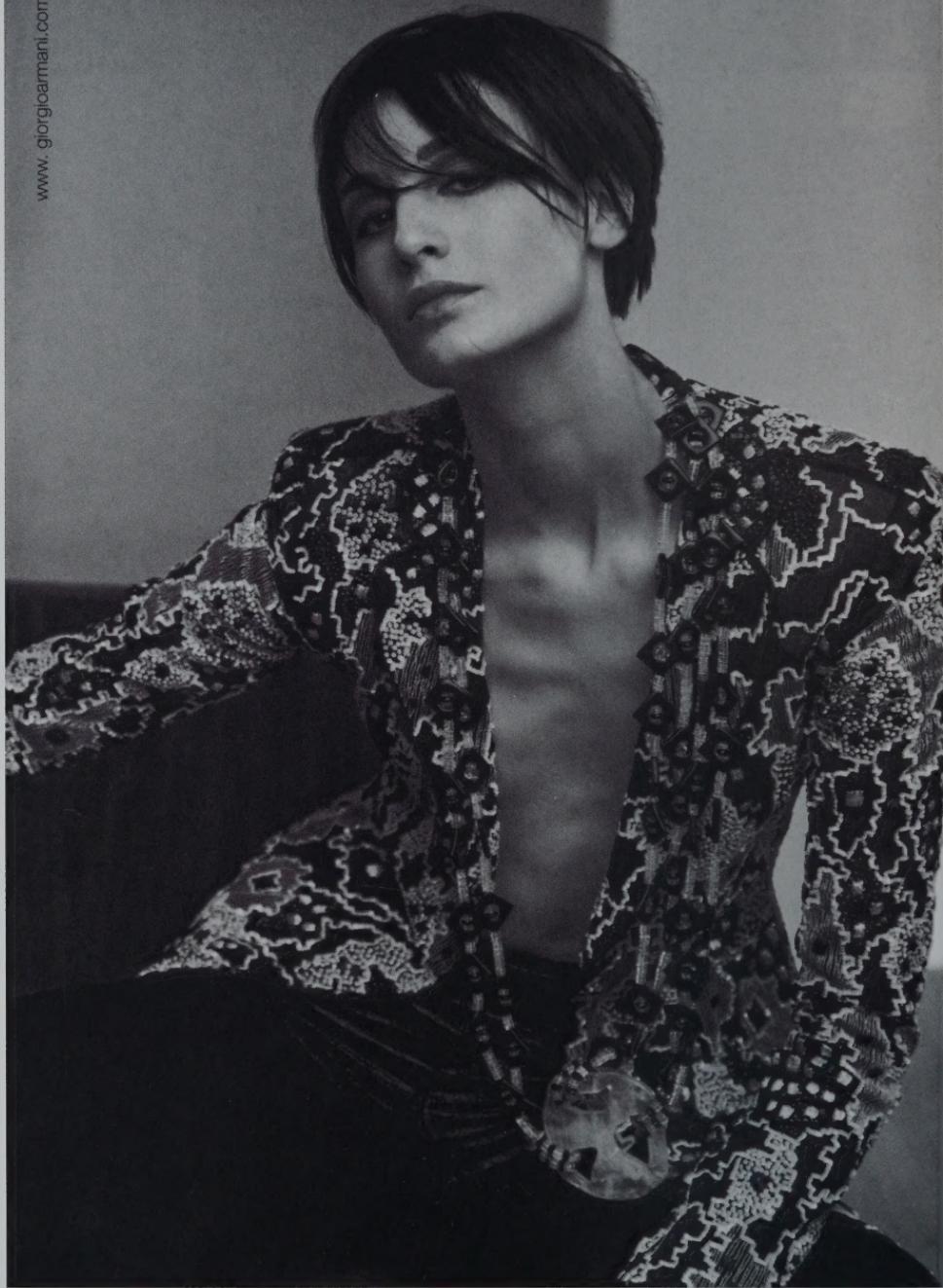
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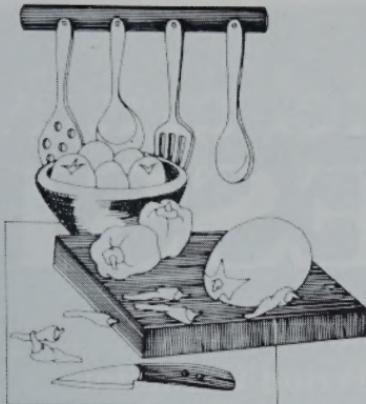
Handel: *Messiah*

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2000-2001 SEASON

Friday, December 1 at 7:30 p.m.
Saturday, December 2 at 3:00 p.m.
Sunday, December 3 at 3:00 p.m.
Monday, December 4 at 8:00 p.m.
Symphony Hall

Handel & Haydn Society Chorus and Period Orchestra
Julian Wachner, *conductor*

Meredith Hall, *soprano*
Elizabeth Anker, *contralto*
Alan Bennett, *tenor*
Stephen Salters, *bass*

Children's Ensemble
Eliza Deissler, Nicholas Karidoyanes, Ashwa Marshall, Christian Sanchez

Daniel Pelzig, *stage director*
Linda O'Brien, *lighting designer*
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George Frideric Handel (1685-1759)

Messiah

PART THE FIRST

— Intermission —

PART THE SECOND

— Pause —

PART THE THIRD

The program runs for two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance and to remain seated during the "Hallelujah" Chorus and between Part the Second and Part the Third.

H&H Program Notes

Handel's *Messiah*: "A Fine Entertainment"

"The whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd..."

The Bishop of Elphin's rapturous review of *Messiah's* Dublin premiere points out how immediately this great work caught the public imagination. Since that day in 1743, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with hearing it today, of course, is exactly that familiarity: like *Hamlet* or *King Lear*, the work has become so much a part of our cultural landscape that it seems like we always already know it. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

In considering this monument afresh, it helps to bear in mind that we live in a time of many *Messiahs*, so to speak. This is a work that was very carefully planned, both in text and music, but at the same time it is a work that exists in many different versions, none of which we may point to as the true *Messiah*. And of course the situation is complicated (or enriched) by the fact that each performance of this work will be, in some ways, its own version of the truth. For the nineteenth century, authenticity to their vision of Handel's massive genius entailed performances with 2,000 singers and 500 players, and all kinds of orchestral doublings and rewritings. For our present age, we have found a course that would seem extremely peculiar to any previous time (especially the eighteenth century, for whom "ancient music" was that of fifty years before their own): the

attentive performance of this music in conditions as close as we can come to Handel's own.

We will turn to the specifics of our current *Messiah* shortly, but first it might be useful to remind ourselves of what exactly is going on with this most unusual work. The composition of *Messiah* in 1741 proved to be a turning-point in Handel's career. He had begun working with a new kind of English oratorio as early as 1732, when he composed *Esther*, but the arrival of *Messiah* as part of his London series of concerts marked a decisive transition from Italian operas to

"... to have this story told
entirely in the form of Biblical
quotations from both the Old
and New Testament was
remarkable indeed."

English oratorios, "in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage," as the librettist of *Samson* put it. *Messiah* is, however, very different from Handel's other oratorios, all of which which are dramatic versions of Biblical stories. The

idea of setting the crux of Christian belief, the story of Jesus' birth, death, and resurrection, was at the time a novel and potentially shocking one; to have this story told entirely in the form of Biblical quotations from both the Old and New Testament was remarkable indeed.

Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, *Messiah's* libretto is constructed wholly from passages in the third person, thus avoiding the chief objection against oratorio in general and this subject in particular: the Messiah never actually sings. But this also opened the way for a far greater breadth of textual reference. The librettist Charles Jennens used a passage from St. Paul as a kind of synopsis for his "Scripture Collection:" "God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory." All this is

far more than a simple retelling of the life of Christ, and Jennens' net of quotations draws our attention not so much to the story of Jesus, but to its symbolic implications. This is why (for example) the tremendously dramatic story of Christ's crucifixion in Part II is conveyed entirely at one remove, through the language of the Old Testament whose prophecies it is seen to embody. Indeed, Part III (which is patterned largely after the Anglican burial service, with its emphasis on resurrection and Christ's victory over sin) has no "plot" at all, but rather concerns itself with the wider implications of God's intervention in the world.

The musical language of *Messiah* is in fact extraordinarily rich. Just as Handel's own speech was an eloquent mix of at least four languages, so too his musical discourse accommodates with ease the English anthem



tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the French opera overture (its first appearance in an oratorio). Such musical wealth was somewhat lost on Jennens, who thought that the score was not entirely up to his libretto and complained vociferously about "some weak parts, which [Handel] was too idle & too obstinate to retouch, tho' I used great importunity to perswade him to it."

Jennens' pressure to alter parts of the work (particularly the overture, which he thought included "some passages far unworthy of Handel, but much more unworthy of the *Messiah*") seems to have

materially contributed to a major breakdown for Handel. In April of 1743, Jennens reported that the composer had suffered "a return of his Paralytick Disorder, which affects his

A BRIEF GUIDE TO SOME PERPLEXING *MESIAH* TEXTS:

"For he is like a refiner's fire": refining is the process of removing impurities through high heat. Handel paints a vivid picture of the divine flames burning away the soul's imperfections.

"And he shall purify the sons of Levi": continuing the imagery of purification, this quotation refers to the Levites, whose Temple duties involved preparing the ritual offerings -- and, suitably enough, providing music as well!

"And they were sore afraid": the shepherds were painfully afraid, or terrified.

"Then shall the lame man leap as an hart": a hart is a male deer, known today as a buck or a stag.

"How beautiful are the feet": one of the more puzzling phrases in *Messiah*, this quotation from Paul's letter to the Romans itself quotes Isaiah, who is taken to prophesy the coming of Christ. "Feet" may be seen as a part being used to represent the whole.

"Why do the nations so furiously rage together, and why do the people imagine a vain thing": "vain" is used here in the sense of "useless," not in the modern sense of vanity. The older meaning is still preserved in the phrase "all in vain."

"Be raised incorruptible": a very important issue for St. Paul, that those who are saved will be reunited with their physical bodies at the end of the world, bodies which will not show signs of "corruption" or decay. Paul's paradox of mortal flesh becoming immortal is also the subject of "I know that my Redeemer liveth," where "though worms destroy this body, yet in my flesh shall I see God."

"The sting of death is sin, and the strength of sin is the law": another twist of Pauline logic. According to Paul, the Law of the Old Testament condemns us to death, for we cannot avoid falling into sin, and the price of sin is death; but the grace of Christ redeems our sin, and therefore triumphs over death. Hence the following chorus "Thanks be to God, who gavest us the victory" -- i.e. over death.

Head & Speech." The librettist admitted shortly thereafter "that a letter I wrote him about [Messiah] contributed to the bringing of his last illness upon him ... This shews that I gall'd him: but I have not done with him yet." Interestingly, recent work by Frederic Fehleisen of Mannes College, NY, has pointed to the structural importance of the Overture in presenting several motivic ideas that are crucial to the musical and theological unfolding of the work; the whole is bound together in a tonal scheme so important that the threat of undoing its crucial threads seems to have made Handel physically ill.

After its rapturous welcome in Dublin, *Messiah* received a decidedly mixed reception in London, where Jennens noted "a clamor rais'd against it, which has only occasion'd it's being advertis'd without its Name." Perhaps because of this controversy, Handel seems to have been reluctant to present *Messiah* the following season. It was revived in 1745, but not repeated again until 1749, when it assumed what was to become its regular place at the end of his season, just before Easter. The next year the oratorio found an even more appropriate function, serving as a benefit for a new local charity. The "Hospital for the Maintenance and Education of Exposed and Deserted Young Children," otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from then till

Handel's death a performance in the Hospital Chapel of *Messiah* at Eastertime became an annual event.

Each season he revived *Messiah*, Handel had to contend with a different roster of singers, and each revival of the work entailed a certain amount of re-arrangement and transposition of arias to accommodate the casts he had to work with. In past performances of *Messiah*, the Handel and Haydn Society has reflected these changing versions by performing a different one each season. This year, instead of re-creating a specific historical occasion, the Society will present the Boston Version of 2000, a version that accommodates both a historically-informed performance and a new staging of the work. In re-creating the musical conditions of Handel's own performances, while heightening the drama of the work with stage movement, we may hope that this version re-creates the reactions of Bishop Elphin's fellow-listeners: "They seem'd indeed throughly engag'd frome one end to the other ... which Show'd that they were not only pleasd but affected with the performance."

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including *Sequentia*, the King's Noyse, *Les Arts Florissants*, the *Boston Camerata*, and the *Handel & Haydn Society*.

Daniel Pelzig on his Stage Direction for *Messiah*

When Mary Deissler and H&H asked me to stage *Messiah*, I was excited at the prospect of taking a piece of music which is familiar to most everyone and then making the familiar surprising. There were many challenges. How does one theatricalize an oratorio without narrative? Add costumes? Sets? Perhaps modernize it as a "concept piece"? In the end, I decided to create staging which is appropriate to the music and text and make a theatrical event with reverence to Handel's intentions. With simple movement, lighting and clothes I have created a series of images, tableaux and occasional scenarios for several of the arias. I have tried to enhance the deep passions of Handel's majestic composition by humanizing the soloists and chorus and making the presentation less formal. With the help of Julian Wachner's wonderful musical insight, I learned to pay close attention to the biblical texts on which Handel based his libretto. The choice of design collaborators was easy, my colleagues from last season's highly successful semi-staged production of Handel's *Semele*, designers Linda O'Brien and Mariann Verheyen. And with the realization that *Messiah* is ultimately a celebration of humanity and compassion, I wish you all Peace at this holiday season.

H&H and Messiah

This year, the Handel & Haydn Society is proud to offer its 147th annual performances of Handel's *Messiah*. This is also our 100th year of performing the work in historic Symphony Hall. *Messiah* has a long and rich history with H&H, and here are just a few of the highlights . . .

- 1815: H&H performs excerpts of *Messiah* at its inaugural concert in King's Chapel.
- 1818: H&H gives the first complete performance of *Messiah* in the United States.
- 1854: H&H begins its annual performances of *Messiah*, which continue to this day.
- 1857: H&H assembles the largest *Messiah* chorus in the United States - 600 voices.
- 1862: On New Year's Day, the members and musicians of H&H volunteer their services in a benefit concert of the *Messiah* for a Civil War soldier's aid charity, the U.S. Sanitary Commission, forerunner to the Red Cross.
- 1865 to 1875: Julia Ward Howe, composer of "The Battle Hymn of the Republic," sings with the H&H chorus in *Messiah*.
- 1900: On Sunday, December 23, H&H performs the *Messiah* for the first time in Symphony Hall with a chorus of 313 singers and an orchestra of 50, made up of members of the Boston Symphony Orchestra.
- 1929: Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord for this year's rendition of the *Messiah*.
- 1963: Tenor Placido Domingo is a featured soloist.
- 1963: H&H gives the first televised performance of the complete work on WGBH-TV.
- 1998: H&H welcomes its one-millionth audience member to its *Messiah* concerts.
- 2000: H&H releases the first recording of Mozart's arrangement of Handel's *Messiah*, sung in English and played on Period Instruments.



Program from H&H's benefit concert of *Messiah* on January 1, 1862.

H&H Artist Profiles

Julian Wachner, Conductor



One of New England's leading musical personalities, Julian Wachner makes his Handel & Haydn Society debut at these performances. Mr. Wachner serves as music director of the Back Bay Chorale, artistic director of The Providence Singers and founding musical director of the Boston Bach Ensemble. Guest conducting appearances include those with the Pro Arte Chamber Orchestra, the Brown University and Boston University Symphony Orchestras, and the Young Artists Orchestra of Tanglewood. An active composer, he most recently accepted a commission from Boston Cecilia for a work based on a text by poet Carl Phillips. In addition to an active conducting schedule, Mr. Wachner serves as Professor of Sacred Music

at Boston University's School of Theology, music director of Boston University's Marsh Chapel, and visiting lecturer in music composition at the Massachusetts Institute of Technology. He is also an active concert organist, award-winning improvisateur, and Fellow of the American Guild of Organists.

Meredith Hall, Soprano

Praised for her pure, rich voice and natural gift for communication, Meredith Hall performs and records regularly throughout Europe and North America. Audiences will remember Ms. Hall from her critically acclaimed H&H performances of the title role in Handel's *Semele* last season, and in *Messiah* the season before. Other recent works by Handel include the role of Pleasure in *The Choice of Hercules* with Philharmonia Baroque, Nicholas McGegan conducting, and Mary Magdalene in *La Resurrezione* for the Berkeley Festival. Recent opera performances include Susanna in Mozart's *The Marriage of Figaro* for Opera Atelier in Tokyo and Toronto and Altisidore in Boismortier's *Don Quichotte* for the Opera Comique in Paris and Dijon. Ms. Hall has recorded for Deutsche Grammophon, Archiv, and numerous other labels with such groups as Les Musiciens du Louvre, Le Concert Spirituel, and Tafelmusik.



Elizabeth Anker, Contralto



Contralto Elizabeth Anker's wide repertoire covers the medieval work of Hildegard von Bingen to the premiere of John Adam's Grand Pianola Music with the San Francisco Symphony. Her oratorio credits include the Handel & Haydn Society, Boston Bach Ensemble, Boston Cecilia, Philharmonia Baroque, and Bach Festivals in San Francisco and France. She has performed solo and chamber music recitals in the U.S. and Europe and has premiered many works written for her deep contralto. Ms. Anker has toured with Sequentia of Cologne and the Boston Camerata. She has recorded American music on Erato and Bach's *Christmas Oratorio* on Titanic.

Alan Bennett, Tenor

Alan Bennett has a broad repertoire spanning Medieval through contemporary music. Performances in recent seasons include concerts with the Toronto Consort, the Washington Choral Arts Society, Les Violons du Roy of Québec, and numerous Bach festivals (at Oregon, Bethlehem, and Carmel). Mr. Bennett is a member of Theatre of Voices, a vocal ensemble that performs and records vocal chamber music of all periods including the works of Arvo Pärt, with whom they often collaborate. He has received wide critical acclaim for his performances of the music of J.S. Bach, and is often sought out as an interpreter of Bach's Evangelist roles. He has recorded for Harmonia Mundi USA, Nonesuch, Telarc, and Focus Records. Mr. Bennett is a member of the voice faculty at the Indiana University School of Music in Bloomington. Audiences may remember Mr. Bennett from his previous H&H performances including Acis in the 1999 production of Handel's *Acis and Galatea*.



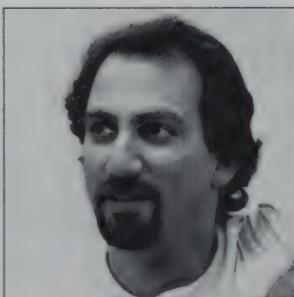
Stephen Salters, Bass



Stephen Salters enjoys an extensive performing schedule, having given recitals and concert performances in Boston, Chicago, New York, San Francisco, Brussels, Paris, St. Petersburg, Tokyo and Milan. Mr. Salters has performed at the festivals of Edinburgh, Tanglewood, Ravinia, and Chautauqua, and has collaborated with such conductors as Seiji Ozawa, Leonard Slatkin, and Robert Spano. Opera appearances include the Mozartean roles of Don Giovanni, Count Almaviva, Guglielmo, and Papageno, as well as the works of Bellini, Donizetti, Gluck, and Handel. His many distinguished awards include National Winner of the Leontyne Price Vocal Arts Competition, National Finalist of the 1996 Metropolitan Opera Council Auditions, and First Prize in the 1999 Walter M. Naumburg International Vocal Competition. Mr. Salters conducts master classes for young singers and takes part in community and school-based outreach programs. Mr. Salters makes his H&H debut in these performances.

Daniel Pelzig, Stage Director

Daniel Pelzig is pleased to return to H&H, having staged last year's production of Handel's *Semele*. A director and choreographer for theatre, ballet and opera, Mr. Pelzig has worked with companies in Boston and throughout the United States and Europe. Mr. Pelzig's recent work with the Boston Ballet includes the world premiere of *Resurrection*, set to Samuel Barber's *Cello Concerto*, and his revised Act II of *The Nutcracker*, which opened this past week at the Wang Theatre. Mr. Pelzig created the choreography for Philip Glass' opera *Akhnaten* (Boston Lyric Opera), Verdi's *Aida* (Los Angeles Opera), *Carousel* (Hollywood Bowl) and Blitzstein's *Regina* (Scottish Opera). He choreographed over a dozen plays and musicals at the Huntington Theatre, including *Company*, *The Mikado* and *The Woman Warrior*. Other theatre credits include *Privates on Parade* at the Roundabout Theatre, as well as numerous plays and musicals at Manhattan Theatre Club and Seattle Repertory Theatre, among others.



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 Krista Buckland Reisner
 Mark Beaulieu
 Sue Rabut Cartwright
 Anne-Marie Chubet
 Elizabeth Field

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Dr. Lee Bradley III Chair
 Etsuko Ishizuka
 Barbara Englesberg
 Nina Falk
 Julia McKenzie
 Judith Gerratt

VIOLA

David Miller*
Chair funded in memory of Estah & Robert Yens
 Laura Jeppesen
 Scott Woolweaver
 Susan Seeber

CELLO

Myron Lutzke*
Candace & William Achtmeyer Chair

Reinmar Seidler

Sarah Shifford

BASS

Michael Willens*
Amelia Peabody Chair
 Anne Trout

OBOE

Stephen Hammer*
Chair funded in part by Dr. Michael Fisher Sandler
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 William Thauer
 Owen Watkins

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TRUMPET

Jesse Levine*
 Vincent Monaco

TIMPANI

John Grimes

HARPSICHORD

Peter Watchorn

ORGAN

Michael Beattie

H&H CHORUS

John Finney, *Chorusmaster*
The Cabot Family Chorusmaster Chair

SOPRANO

Kandace Anastasia
 Elizabeth J. Brant
 Marilyn Bulli
 Janice Giampa
 Virginia K. Green
 Silvia Irving
 Sharon Kelley
 Shannon Larkin
 Mara Luzzo
 Jill Malin
 Carol Millard

ALTO

Marylène Altieri
 Katharine Emory
 Susan Byers Paxson
 Deborah Leath Rentz
 Letitia Stevens
 Susan Trout
 Mary Ann Valaitis

RANDY MCGEE

Arthur Rishi
 Mark Sprinkle

BASS

Peter Gibson
 Herman Hildebrand
 Kyle Hoepner
 Brett R. Johnson
 Bruce Lancaster
 David McSweeney
 Clifford Rust
 Daryl Yoder

TENOR

James DeSelms
 Gerald Thomas Gray
 Stuart M. Grey
 Christopher Marrion

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.

George Frideric Handel: Messiah

Original English text taken from the Scriptures by Charles Jennens (1700-1773)

Les traducciones en Español del texto del Mesías se pueden obtener en el lobby.

PART THE FIRST**SINFONY****RECITATIVE, ACCCOMPANIED (TENOR)**

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

RECITATIVE, ACCCOMPANIED (BASS)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts.

(Haggai II, 6-7; Malachi III, 1)

ARIA (BASS)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

RECITATIVE (CONTRALTO)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us". (Isaiah VII, 14; Matthew I, 23)

ARIA AND CHORUS (CONTRALTO)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

RECITATIVE, ACCCOMPANIED (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah LX, 2-3)

ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

PIFA**RECITATIVE (SOPRANO)**

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

ARIOSO (SOPRANO)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (Luke II, 10-11)

RECITATIVE, ACCCOMPANIED (SOPRANO)

And suddenly there was with the angel a multitude of the heav'ly host, praising God, and saying: (Luke II, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

ARIA (SOPRANO)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen.

(Zechariah IX, 9-10)

RECITATIVE (CONTRALTO)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

ARIA (CONTRALTO AND SOPRANO)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28- 29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew XI, 30)

There will be a fifteen-minute intermission

PART THE SECOND**CHORUS**

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

ARIA (CONTRALTO)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

CHORUS

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

RECITATIVE, ACCCOMPANIED (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

RECITATIVE, ACCCOMPANIED (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

ARIOSO (TENOR)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

RECITATIVE, ACCCOMPANIED (TENOR)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

ARIA (TENOR)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (Psalm XXV, 7-10)

RECITATIVE (TENOR)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (Hebrews I, 5)

CHORUS

Let all the angels of God worship Him. (Hebrews I, 6)

ARIA (CONTRALTO)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

CHORUS

The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

ARIA (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! (Romans X, 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans X, 18)

ARIA (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

ARIA (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

There will be a brief pause; please remain seated.

PART THE THIRD**ARIA (SOPRANO)**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

RECITATIVE, ACCCOMPANIED (BASS)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

ARIA (BASS)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians XV, 52-54)

RECITATIVE (CONTRALTO)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

DUET (CONTRALTO AND TENOR)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

ARIA (SOPRANO)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

CHORUS

Amen.

Upcoming Concerts

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Britten: Ceremony of Carols

Thurs., Dec. 14, 8pm - NEC's Jordan Hall
 Sun., Dec. 17, 3pm - NEC's Jordan Hall
 John Finney, conductor
 Carol Baum, harp
 BRITTON: *A Ceremony of Carols*
 PALESTRINA: *O magnum mysterium*
 GABRIELI: *Hodie Christus natus est*
 AND OTHERS

Simply Mozart

Fri., Jan. 12, 8pm - Symphony Hall
 Sun., Jan. 14, 3pm - Symphony Hall
 Daniel Stepner, conductor
 Christopher Krueger, flute
 Alison Attar, period harp
 Overture to *The Marriage of Figaro*
 Concerto for Flute and Harp
 "Prague" Symphony

Music from Zimmerman's Coffeeshop

Fri., Jan. 26, 8pm - NEC's Jordan Hall
 Sun., Jan. 28, 3pm - Sanders Theatre
 Jeannette Sorrell, conductor/harpsichord
 BACH: *Coffee Cantata* (semi-staged)
 BACH: Brandenburg Concerto No. 3
 VIVALDI: Overture to *L'Olympiad*
 VIVALDI: "Summer" Concerto (arr. Sorrell)
 HANDEL: Suite from *Terpsichore*

Jazz Valentine: The Marian McPartland Trio

Sat., Feb. 10, 3pm - Symphony Hall
 Sun. Feb. 11, 3pm - Symphony Hall
 John Finney, conductor
 CORELLI: Concerto Grosso in F Major
 HANDEL: Organ Concerto in B-flat Major
 Remainder of program to be announced

Music of C.P.E. Bach

Fri., March 23, 8pm - Symphony Hall
 Sun., March 25, 3pm - Symphony Hall
 Christopher Hogwood, conductor
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Vivaldi: Gloria

Fri., April 6, 8pm - NEC's Jordan Hall
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 VIVALDI: *Gloria*

Mozart, Haydn, & Hogwood

Fri., April 20, 8pm - Symphony Hall
 Sun., April 22, 3pm - Symphony Hall
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 Robert Levin, piano
 Dominique Labelle, soprano
 MOZART: Overture to *La clemenza di Tito*
 MOZART: Piano Concerto No. 21
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H&H Timeline

March 4, 1815: The Handel & Haydn Society is founded “to promote the love of good music and a better performance of it.”

December 25, 1815: First public performance given at King’s Chapel in Boston, includes excerpts from Handel’s *Messiah*.

April 1, 3, 4, 1818: First complete performances of Handel’s *Messiah* in America.

1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to take on the commission.

January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of “Battle Hymn of the Republic”, is a member of the Chorus), Ralph Waldo Emerson, orator.

1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.

1985: The H&H Education Program is established to serve young people with limited access to musical performance.

June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating “historically informed performances” with the instruments, techniques, and performance styles typical of the period.

January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.

April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck’s *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.

March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher’s acclaimed *JFK: The Voice of Peace*.

September, 2000: H&H releases a new recording of Handel’s *Messiah*, its first recording of their signature work since becoming a period instrument orchestra.

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Why Not Stand?

The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, which did not occur in Handel's time, often prevents listeners from hearing some of his finest work.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel

jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—Christopher Hogwood



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In fiscal year 2000, the Handel & Haydn Society launched a five-year \$4.0 million Vision Campaign; the Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve. Designated funds will enable the Society to enhance the quality of all performances and to reach new audiences. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

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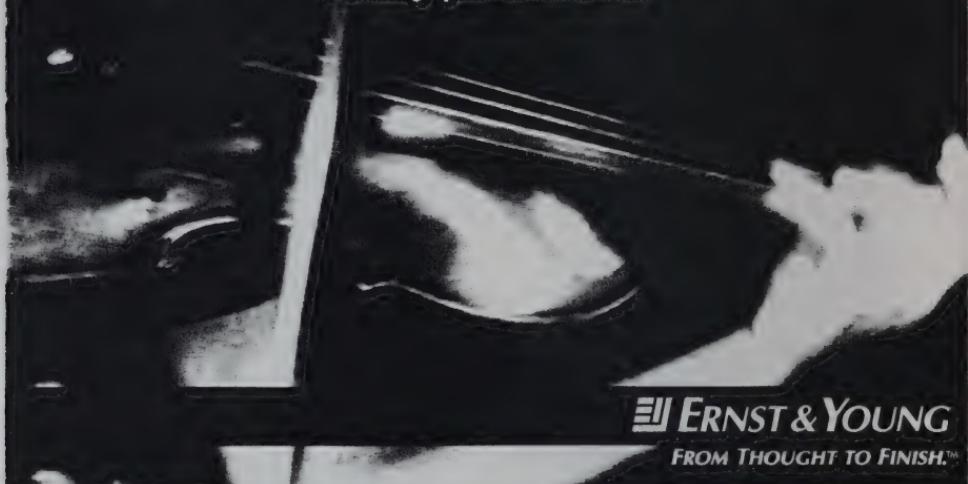
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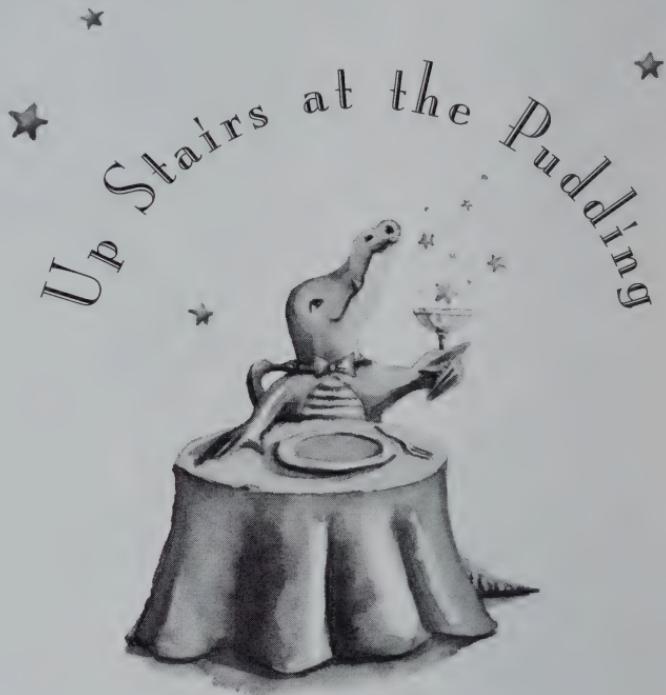
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12/1 (called 7:33)

late seat
7:55.50
7:58.50

Friday, December 1 at 7:30 p.m.

Saturday, December 2 at 3:00 p.m.

Sunday, December 3 at 3:00 p.m.

Monday, December 4 at 8:00 p.m.

Symphony Hall

7:35.45 > 57.24

8:33.05

8:34 + (applause)

8:53:54 > interm

9:45.20 > 51.27

9:49.17 > pause

10:21.47 > 32.35

10:24.55 (applause)

Handel & Haydn Society Chorus and Period Orchestra

Julian Wachner, conductor

Meredith Hall, soprano

Elizabeth Anker, contralto

Alan Bennett, tenor

Stephen Salters, bass

Children's Ensemble

Eliza Deissler, Nicholas Karidoyanes, Ashwa Marshall, Christian Sanchez

12/2 (called 3:03)

Daniel Pelzig, stage director
Linda O'Brien, lighting designer
Mariann Verheyen, wardrobe design

3:05.18

3:25.05 > late seating

3:27:47 (56.32)

4:01.45

4:03 (applause) > interm.

4:23.05 > 50.45

5:13.45

5:17.14 > pause

5:49.45 > 32.33

5:52.30 (applause)

George Frideric Handel (1685-1759)

Messiah

PART THE FIRST

— Intermission —

PART THE SECOND

— Pause —

PART THE THIRD

12/3

3:04.40

3:24.31

3:27.07 > pause

4:01.02 (56.22)

4:52.06 (applause)

4:22.49 > 50.46

5:13.05

5:14.05 (applause)

5:17.11 > pause

5:49.57 > 32.46

5:57.77 (applause)

12/4

8:04.15

8:24.12 > L.S.

8:26.41

9:01.09 (56.53)

9:02.02 (applause)

9:21.48 > 51.03

10:12.51

10:13.35 (applause)

10:16.24 > 33.06

10:49.30

10:52.25 (applause)

The program runs for two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance and to remain seated during the "Hallelujah" Chorus and between Part the Second and Part the Third.

H&H Program Notes

Handel's *Messiah*: "A Fine Entertainment"

"The whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd..."

The Bishop of Elphin's rapturous review of *Messiah's* Dublin premiere points out how immediately this great work caught the public imagination. Since that day in 1743, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with hearing it today, of course, is exactly that familiarity: like *Hamlet* or *King Lear*, the work has become so much a part of our cultural landscape that it seems like we always already know it. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

In considering this monument afresh, it helps to bear in mind that we live in a time of many *Messiahs*, so to speak. This is a work that was very carefully planned, both in text and music, but at the same time it is a work that exists in many different versions, none of which we may point to as the true *Messiah*. And of course the situation is complicated (or enriched) by the fact that each performance of this work will be, in some ways, its own version of the truth. For the nineteenth century, authenticity to their vision of Handel's massive genius entailed performances with 2,000 singers and 500 players, and all kinds of orchestral doublings and rewritings. For our present age, we have found a course that would seem extremely peculiar to any previous time (especially the eighteenth century, for whom "ancient music" was that of fifty years before their own): the

attentive performance of this music in conditions as close as we can come to Handel's own.

We will turn to the specifics of our current *Messiah* shortly, but first it might be useful to remind ourselves of what exactly is going on with this most unusual work. The composition of *Messiah* in 1741 proved to be a turning-point in Handel's career. He had begun working with a new kind of English oratorio as early as 1732, when he composed *Esther*, but the arrival of *Messiah* as part of his London series of concerts marked a decisive transition from Italian operas to

"... to have this story told
entirely in the form of Biblical
quotations from both the Old
and New Testament was
remarkable indeed."

English oratorios, "in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage," as the librettist of *Samson* put it. *Messiah* is, however, very different from Handel's other oratorios, all of which which are dramatic versions of Biblical stories. The

idea of setting the crux of Christian belief, the story of Jesus' birth, death, and resurrection, was at the time a novel and potentially shocking one; to have this story told entirely in the form of Biblical quotations from both the Old and New Testament was remarkable indeed.

Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, *Messiah's* libretto is constructed wholly from passages in the third person, thus avoiding the chief objection against oratorio in general and this subject in particular: the Messiah never actually sings. But this also opened the way for a far greater breadth of textual reference. The librettist Charles Jennens used a passage from St. Paul as a kind of synopsis for his "Scripture Collection:" "God was manifested in the Flesh, justif'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory." All this is